

FACULTY OF MUSIC UNIVERSITY OF TORONTO
CHORAL MUSIC ON CAMPUS

Concert Choir

Doreen Rao, conductor

* * *

Friday, April 5, 1991

8:00 pm

Knox College Chapel

* * *

Dear Mr. Bernstein,

We, the students of the Concert Choir, would like to dedicate this evening's performance of your music to you in acknowledgement of your profound musical influence on us all.

You have given us music that moves us in many ways: music to laugh to, music to cry to, and above all music that inspires us to strive to do our very best as young artists.

Please accept this performance as a small token of our appreciation.

Concert Choir

PROGRAM

In Memory of Leonard Bernstein

Choral Selections from *West Side Story*

Tonight
I Feel Pretty
Maria
America

Leonard Bernstein
(1918-1990)

Two Canadian Magnificats

*My soul proclaims the greatness of the Lord
and my spirit exalts in God my savior*

Magnificat

John Burge
(b. 1961)

Magnificat

Imant Raminsh
(b. 1943)

Diana Kim, mezzo-soprano

This evening's performance of two canadian *Magnificats* represents a contrast in style between two different settings of the same text. The Raminsh setting incorporates Gregorian chant-like melody contrasted by driving rhythmic passages in mixed meter. In the Burge setting of the *Magnificat*, the unaccompanied voices blend to create an "atmosphere" of sound where the interplay of consonant and dissonant harmonies gives support to the flowing melodic line.

Since the fall of 1987, **JOHN BURGE** has been teaching in the School of Music at Queen's University, where he currently holds the position of Assistant Professor. He studied composition at the University of Toronto with John Beckwith, Walter Buczynski, John Hawkins and Derek Holman, and at the University of British Columbia with Stephen Chatman. He has written music for a wide variety of mediums. *Mass for Prisoners of Conscience* was commissioned in 1987 by Vancouver's Christ Church Cathedral Choir, through funding provided by The Canada Council. Dr. Doreen Rao conducted the premiere performances of this work with the University of Toronto Symphony Chorus, Concert Choir and Orchestra in Toronto and Kingston last November.

Composer Imant Raminsh's setting of the *Magnificat* was commissioned by the British Columbia Choral Federation in 1983. Doreen Rao conducted his *Magnificat* in her first performance with the Concert Choir in December of 1988. Mr. Raminsh graduated from the University of Toronto in 1966, and continued his studies at the Akademie Mozarteum in Salzburg. Since establishing the music department at the College of New Caledonia in British Columbia in 1969, he has been very active with various musical organizations in that province. He has maintained a lifelong interest in vocal and choral music, and most of his compositions display a strongly melodic emphasis, perhaps reflecting his Latvian song-oriented cultural heritage.

* * *

International Missa Brevis

Kyrie (from *Missa Brevis*)

Derek Holman
(b. 1931)

Mark Huang, student conductor

Gloria Tibi (from *Mass*)

Leonard Bernstein

Ian Riddell, tenor
Doug Smith, bongos

Sanctus (from *Mass for Prisoners of Conscience*)

John Burge

Agnus Dei (from *Mass for Double Chorus*)

Frank Martin
(b. 1922)

* * Intermission * *

A Celebration of Life, Love and Home

Let's Touch the Sky (from the *Choral Suite*)

Louise Talma
(b. 1906)

Ian Riddell, tenor; Jeannette Hirasawa, flute; Catherine MacDonnell, bassoon

if up's the word; and a world grows greener minute by second and most by more
if death is the loser and life is the winner (and beggars are rich and misers are poor)
let's touch the sky:

and a to and a fro (and a here there where) and away we go in even the laziest creature among us a
wisdom no knowledge can kill is a stir

now dull eyes are keen and now keen eyes are keener (for young is the year) let's touch the sky
with a great deep rush (and a gay and a steep) through amazing day
its brains without hearts have set saint against sinner put gain over gladness and joy under care

let's do as an earth that can never do wrong does (minute by second and most by more)
let's touch the sky
with a strange fall into far near blue if beggars are rich (and a robin will sing his robin song)
and misers are poor (and young is the year dear)

let's love until no one could quite be as living as I am and you are
let's touch the sky
with a you and a me and an everyone who's we
e.e. cummings (1913-1962)

If Music be the Food of Love

Jean Belmont
(b. 1939)

If music be the food of love, Sing on till I am filled with joy;
For then my listening soul you move, To pleasures that can never cloy.
Your eyes, your mien, your tongue declare that you are music everywhere.

Pleasures invade both eye and ear, So fierce, the transports are, they wound,
And all my senses feasted are; Tho' yet the treat is only sound.
Sure I must perish by your charms, Unless you save me in your arms.
Henry Hevingham (c. 1692)

The Abbot Adam of Angers (from *Tapestry*)

Derek Holman

Once there was an Abbot of Angers. And the name of the first man did he bear,
And they say he had a mighty thirst even beyond the townsmen of Angers

Eia eia eia laudes, Eia eia eia laudes, Eia laudes dicamus Libero (refrain)

He would have his wine all times and seasons never would a day or night go by,
But it found him wine-soaked and wavering even as a tree that the high winds sway, (refrain)

As to body was he incorruptible. Like a wine that's spiced with bitter aloes
And as hides are dressed and tanned with myrrh so was his skin deep tanned with wine (refrain)

Nor did he like elegantly drinking from a wine cup filled from the barrel
Nought would do him but mightly pots and pannikins pots and pans still greater than their species.
(refrain)

Should it hap that the town of Angers lost him, Never would it look on his like again.
Never see his like for steady drinking. Mark him well, ye townsmen of Angers.
(refrain)

Tapestry, Five Medieval Lyrics for chorus and orchestra, was written by Derek Holman. The work was commissioned by the Toronto Symphony Orchestra to honour the 25th anniversary of Dr. Elmer Iseler as conductor of the Toronto Mendelssohn Choir. *Tapestry* was first performed by the Toronto Mendelssohn Choir and the Toronto Symphony Orchestra at Roy Thompson Hall, on St. Cecilia's Day, November 22, 1989. This commission was made possible with the assistance with the Ontario Arts Council.

* * *

Three Latvian Folk Songs

arr. by Imant Raminsh

Tek Saulite

The sun moves at a nice pace, I stayed behind.
I am an orphan shepherdess with no mother to give me the warmth of the sun.

Please, sun, wait for me, I have something to tell you. Please tell my mother to have a good evening.
The sun is sinking lower in the sky now and my mother is far away.
I chase after the sun and call to it, but it doesn't hear me.

Aunu. Aunu Balti Kajas

I put on my Sunday best and go into the garden I pick the white roses to make a crown.

I put the wreath on my head, and I go to the seashore.

A strong morning wind comes and blows the crown off my head and far into the ocean.

Tris Jaunas Masas

Three young sisters sit in a rose garden making wreaths. You take one brother, and I'll take the other.

The third sister is too young, she should stay home and work on her dowry,

so that she too can wait for young men to court her.

Three Choral Ballads

Wilhelm Stenhammer
(1871-1927)

1. September

Shadows grow longer and longer till suddenly they are but one.

Stars shining stronger and stronger are shining as bright as the sun.

Clouds with their eyes closed in dreamless sleeping; Flow'rs with their eyes wet from silent weeping;

Strangely the evening breeze stops soothing the tree tops.

II. The Garden of the Seraglio

Roses nod in the twilight, heavenly wet with scent.

Whilst pine trees are bowing and slowly sway, so weak, so spent.

Glimpses of dim silv'ry rays, a pale and ghostly wraith,

Minarets lift their arms to the heavens strong in Turkish faith.

The moon is a crescent which silently drifts in the midnight's blue with its soft light,

Tender and pale and wan, kissing the flo'rs anew. The Seraglio garden.

III. If I Had

If I had, oh if I had a grandson, yes, oh yes, a chest full of lots and lots of money,

Then plain to see, I would have had a daughter, yes, oh yes

And fields so rich and hives full of honey. Tra la, la la. Oh if I had!

Swedish text by J.P. Jacobsen

English translation by Gunilla Marcus

Domaredansen (Swedish folksong)

Bengt Hallberg
(b. 1938)

Haleluya

Srul Irving Glick
(b. 1934)

Dean Jobin-Bevans, student conductor

Haleluya Praise God in all His glory, Praise Him with strength in all His power
Praise Him for all His mighty deeds, Praise Him for none is there so great
Praise Him with sound and call of trumpet, Praise Him with harp and David's psaltry
Praise Him with dancing and the tambourine, Praise Him with flute and pleasing violins
Praise God with cymbals sounding loud and clear, Praise Him with cymbals of great might and cheer
With joy let every breath proclaim the Lord Haleluya

Some Men

Sheldon Wong/Nanette Masson
Nanette Masson, lead singer

* * *

Make our Garden Grow (from *Candide*)

Leonard Bernstein

Candide Geoffrey Sangwine, baritone
 John McGillis, tenor

Cunegonde Anne Marie Wright, soprano
 Jennifer Maines, soprano

Leonard Bernstein's opera, *Candide*, has reappeared time and time again as Broadway, operetta, concert opera and in recording. *Candide* journeys throughout the world guided by the lessons of his optimistic teacher, Dr. Pangloss: all is for the best, everything is made for a purpose, and is therefore, made for the best of all possible purposes in this best of all possible worlds. At the end of his journey, after witnessing death, murder, earthquakes, hangings and disasters (the best of all possible deaths, murders, etc.), *Candide* returns to Westphalia, concluding that his place is at home, cultivating his own garden.

* * *

In little more than a decade, **DOREEN RAO** has established herself as one of North America's most celebrated conductors and teachers. Prior to her appointment as Director of Choral Programs at the University of Toronto, Doreen Rao held the dual position of assistant conductor of the Chicago Symphony Chorus and music director and conductor of the Glen Ellyn Children's Chorus. During her long association with the Chicago Symphony Orchestra and Chorus under Sir Georg Solti and Margaret Hillis, Doreen Rao prepared choruses for recordings that won four Grammy Awards and a Grand Prix du Disque. In addition, she prepared choruses for Claudio Abbado, James Levine, Daniel Barenboim, Helmuth Rilling, Leonard Slatkin, Michael Tilson Thomas and Edo de Waart.

Doreen Rao made her conducting debut at London's Royal Festival Hall in 1980 and her New York conducting debut with the American Symphony Orchestra in 1985, and her Carnegie Hall debut with the Manhattan Philharmonic last May. Her many appearances as guest conductor and choral clinician in the United States, Canada, Europe, Scandinavia, Israel, and Africa have won her an avid and extensive following. Dr. Rao has also been a featured guest conductor for numerous university choral workshops, all-state choruses and international music festivals including the national conventions of the American Choral Directors' Association, the Music Educators' National Conference and the American Orff and Kodaly associations.

Dr. Rao is especially recognized for her commitment to performance-based music education and the future of choral music in the schools. She founded the ACDA National Committee on Children's Choirs in 1979 and served on the MENC National Committee on Standards in Music Education until 1985. She was honored by the YWCA as "Outstanding Leader in Arts and Culture" and by her colleagues of the American Choral Director's Association for "Her Commitment to Choral Excellence..." The Chicago Tribune described her as "a dedicated and innovative conductor...charged with enthusiasm." A CBS television documentary, Profiles of a Conductor, has called Rao's musical achievements "extraordinary".

Doreen Rao holds a Ph.D. from Northwestern University where she served as a research assistant and conductor of the Northwestern University Chorus. She is the author of *Choral Music Experience*, a comprehensive series of choral textbooks and music published by Boosey & Hawkes and co-author of the secondary choral textbook *SING!* published by Hinshaw Music.

UNIVERSITY OF TORONTO CONCERT CHOIR

Sopranos

Sandra Churchill
Shira Gilbert
Barbara Hannigan*
Ariel Harwood-Jones
Nancy Hicks
Lisa Lindo
Jennifer Maines
Sharla Nafziger
Trish O'Callaghan
Katerina Papadoulas
Anne Marie Wright

Altos

Vanessa Grant
Diana Kim

* section leader
+ manager

Leslie Dala, pianist

Hilary Knox
Nanette Masson
Melanie Paul
Linda D. Traversy*
Barbara Vermeulen
Alexa Wing

Tenors

Christopher Beall
Sean Gilsdorf
Mark Huang*
Mark McCallen
John McGillis
Ian Riddell
Christopher Ryan
Doug Smith
Willie Wiebe

Baritones

Leslie Dala
Dean Jobin-Bevans*/+
Gary Mouldsdale
Geoffrey Sangwine
Marc Sottile
David Szanto
Sheldon Wong

Basses

Alex Anastasopoulos
Byron Dueck
Timothy Spence

CHORAL MUSIC ON CAMPUS

University of Toronto Symphony Orchestra and Chorus

Regina coeli, K.276	Mozart
Venite populi, K.260 (248a)	Mozart
Litaniae Lauretanae, K.195	Mozart
Concerto #4 in G major	Beethoven
for piano and orchestra	
Symphonie Fantastique	Berlioz

Saturday, April 6 at 8 pm
MacMillan Theatre, Edward Johnson Building
Tickets: \$11/\$8 students and seniors
Box office 978-3744

The Faculty of Music cordially invites you to attend other events in the Edward Johnson Building. Throughout the year, there are many recitals by Faculty members and students, as well as orchestra, band, choral, jazz and opera performances. Information is available in the Calendar of Events, which may be picked up in the Main Lobby near the Box Office. For information, telephone 978-3744.

Contributions for the scholarships or operating funds (payable to the University of Toronto and directed to the Faculty of Music) are most welcome and are eligible for a receipt for income tax purposes. Please address donations or enquiries to Professor Paul Pedersen, Dean, Faculty of Music, University of Toronto, Toronto, Ontario M5S 1A1. Telephone 978-3761.

This evening's performance is being recorded by CJRT-FM for future broadcast.

FACULTY OF MUSIC
UNIVERSITY OF TORONTO

OPERA DIVISION

Opera Excerpts

Wednesday, April 24, 1991 at 8:00 pm

Giacomo Puccini	Turandot	Scene from Act II
Gioacchino Rossini	L'Italiana in Algeri	Scene from Act I
Igor Stravinsky	The Rake's Progress	Act II, scenes ii & iii
Wolfgang Amadeus Mozart	Così Fan Tutte	Act I, Finale
Peter Ilyich Tchaikovsky	Eugene Onegin	Act II, scene ii
Giuseppe Verdi	Macbeth	Sleepwalking scene
Jacques Offenbach	Orpheus in the Underworld	Act III, scene i

Friday, April 26, 1991 at 8:00 pm

Giacomo Puccini	Turandot	Scene from Act II
Gioacchino Rossini	L'Italiana in Algeri	Scene from Act I
Igor Stravinsky	The Rake's Progress	Act II, scenes ii & iii
Wolfgang Amadeus Mozart	Così Fan Tutte	Act I, Finale
Arthur Sullivan	Ivanhoe	Act I, scene iii
Peter Ilyich Tchaikovsky	Eugene Onegin	Act II, scene ii
Jacques Offenbach	Orpheus in the Underworld	Act III, scene i

Saturday, April 27, 1991 at 8:00 pm

Gioacchino Rossini	L'Italiana in Algeri	Scene from Act I
Peter Ilyich Tchaikovsky	Eugene Onegin	Act II, scene ii
Igor Stravinsky	The Rake's Progress	Act II, scenes ii & iii
Wolfgang Amadeus Mozart	Così Fan Tutte	Act I, Finale
Arthur Sullivan	Ivanhoe	Act I, scene iii
Giuseppe Verdi	Macbeth	Sleepwalking scene
Jacques Offenbach	Orpheus in the Underworld	Act III, scene i

MacMillan Theatre -- Edward Johnson Building
Tickets \$11, Students/Seniors \$8 (includes GST) Box Office 978-3744